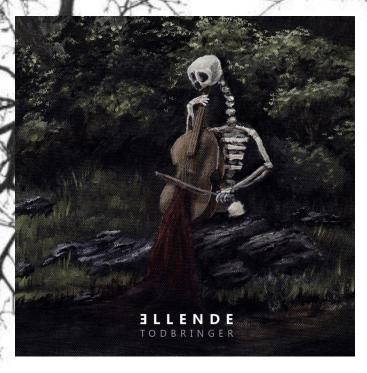


Album Cover:



Rand Info:

Ellende is an atmospheric/ post black metal one man project from Austria. It was formed in the year 2011 and it is active in the present. The man behind the band is Lukas Gosch, also known as L.G. He is the sole composer of the band, any other members being only session or live musicians. L.G. is only active in Ellende currently but he used to do vocals and rhythm guitar in the band Aphotic Excess, and also play bass in Svarta. Under the name of Ellende, which can be translated to both "exiled" and "miserable", he has released four full length albums and 3 EPs the most recent one being the album Ellenbogengesellschaft, which was released on Sepember 30th 2022.

Album Rehiem

* Sound

odbringer is the second full length released by Ellende, and the musical evolution from the oject's debut is deffinetly audible. In comparison to L.G.'s self titled first album, which is more on the traditional side of black metal, although with key elements that will help crystalize the band's sound. Todbringer defines the sound of Ellende, a sound that will evolve in numerous directions as time goes by and Ellende's discography enriches. There are mai different instruments used troughout this album, besides the trademark guitars, drums and bass, which bring the perfect balance between the traditional BM elements and the ambiental, post-rock ones that are similar to the ones that can be heard troughout the music of bands like Agalloch. The first song is a beautiful plano melody that shrouds the listener in a dreamy but melancholic state, the perfect start for this album. It is followed up by what is probably the best known and one of my favourite songs on this album, Ballade auf den Tod, which brings a new wave of both strength and sorrow to the already established melancholy of the intro track. The vocals are harrowing, gut wrenching, they capture perfectly the feelings that are meant to be transmitted trough this album and particularly trough this track, appropriately named "The Ballad of Death". Another moment in the album that caught my attention is the song Verehrung, which starts with a slight percussion intro, which then builds up into a solo, and then twin acoustic melody with some ethereal sounding synth playing in the background, which then explodes into an absolute masterpiece of a song.

* Style

It is hard to pinpoint the exact musical style of this album, given the many different influences, songwriting techniques and sounds that are present troughout Todbringer. The core of the album I would agree is surely atmospheric black metal, to which there are added DSBM elements, especially when it comes to the vocal style and the nostalgic, sorrowful mood. On top of this, the final layer of the album is made out of the post rock influences, that help blend all these musical ideas together into something that is, in my opinion, one of the best atmospheric black metal albums to ever be released. This leaves me truly perplexed that it was mainly written by only one person, Lukas Gosch, which only helps highlight the pure talent and dedication that this man puts into his music, with the end result being such a well-crafted ansamble of music. This is not only available in the case of Todbringer, but for the whole discography of this project, an elegy to L.G.'s genius. The production of Todbringer is final piece of the puzzle, highlighting the mood and the instrumentation, without it being too raw or too clean.

* Structure

The structure of Todbringer is just as interesting of an element as the musical assembly. The distinctions between the songs are blurred, which helps the album flow beautifully on its course. It gives the impression that the album is made out of one big, complex melody with multiple sequences, rather than that of an album with clearly separated songs. One important aspect that helps develop this surely unique quality is the presence of more mellow instrumental breaks inbetween the main songs of the album, in which there are present a large part of the post-rock, ambiental elements that I mentioned previously. They surely can't be callend fillers, given the indispensable role they have in the album's structure, and their beauty and complexity. Every note on this album is placed exactly where it is supposed to be, offering the music that natural flow I previously mentioned. There is nothing abruptly holding the music back, nothing disrupts this masterfully crafted stream of music.

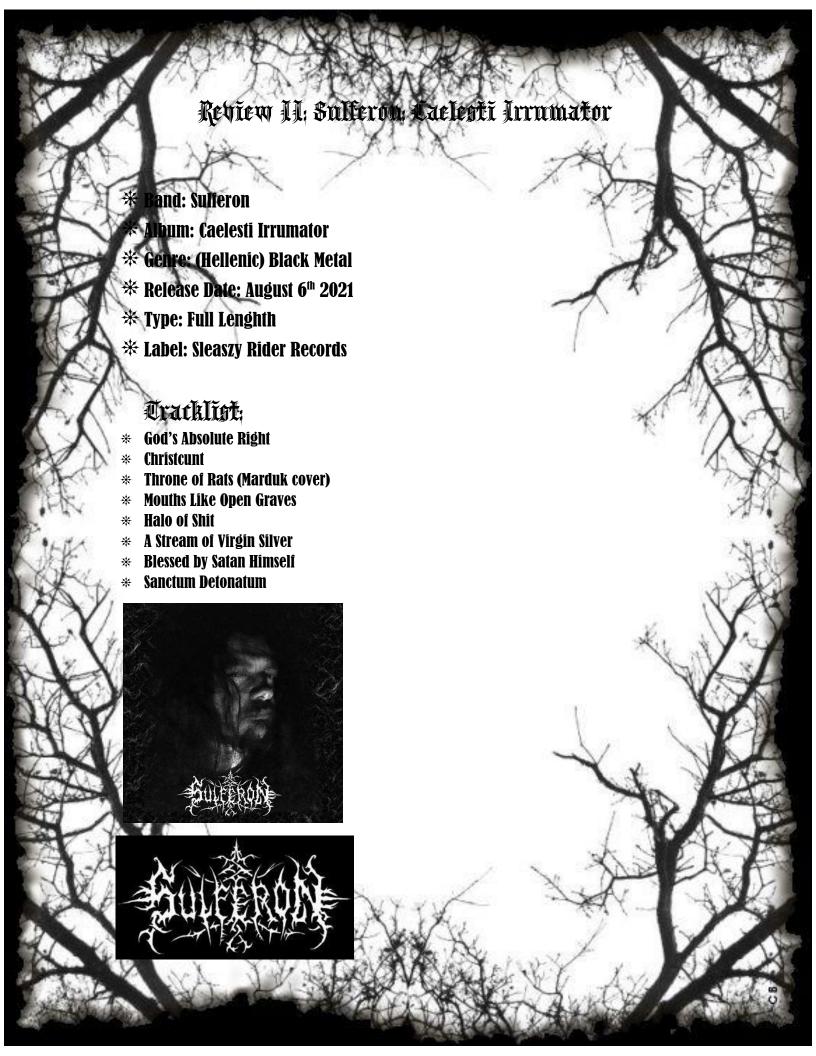
Lurica

On this album there can be found a textbook example of the vocals perfectly showcasing just by their sound the message conveyed in their lyrics. The main themes of the album are, like in the case of the band in general, related to death, philosophy, misanthropy and human emotions. The general vibe is one of an existential crisis, the main focus being the torment of a human not knowing where his life is leading, accentuated by feelings of despair, dread, sorrow and nostalgia. (The DSBM style used for the vocals showcases these types of feelings perfectly, and the instrumentation helps control it, not letting it completely shroud the composition in that atmosphere, but rather toning it down in a way that makes it feel less troubling and rather more melancholic.) There are a lot of rethorical questions to be found across the lyrics, which bring more depth to them (something similar can be observed on the album, well, demo "Suici.De.Pression" of the well known DSBM band Thy Light)

* Overall

I, personally, have nothing bad to say about this album. It is one of my favourite atmospheric black metal releases to this date, and I am still impressed by the depth of this album even after listening to it countless times. I recommend it wholeheartedly, both to new and old black metal fans, you simply can't go wrong with it! In the end, Ellende's "Todbringer" is an absolutely beautiful album, and deffinelly a must listen. An easy 10/10.

- * Other noteworthy albums by the band:
 - "Triebe" (EP)
 - "Ellende" (Full Length)
 - "Lebensnehmer" (Full Length)
 - "Ellenbogengesellschaft" (Full Length)



* Album Lover



Rand Info

Sulferon is a black metal band from Greece, located in Central Macedonia. It was founded by Memos Vlachos, also known in the scene as Typhonas, who originally played bass and drums in the band, in 2002. Since then, the band has suffered numerous lineup changes, at some point Typhonas becoming the only member, but since 2019, he has only taken vocal duties. The other members of the band are anonymous. Typhonas, on the other hand, has also been a part of various other bands, including one man projects like Arcane Dread, Dismal Sleep, Helgast, and Miasma. Since 2002, Sulferon went on to release 2 demos ("To Lords below" and "Katares 666"), one split and one single ("Laceratum Terrae Sonitus" and "meifable King of Darkness") and 10 full length albums. The most recent one is "Ghastly, Grim and Ancient", which was released on December 18th, 2022.

Hbum Kehiem

* Sound

et. Punished. These are the first two words that come to mind when thinking about aelesti Irrumator". I'm serious when I'm saving that this album gave me a jumpscare. No other album managed to do that at the level this one did. When you think of Hellenic Black Metal, the bands that come to mind are usually Rotting Christ, Yoth Iria or even Agatus. Al these bands have a very nice, melody oriented sound, slightly unconventional compared to the standard black metal sound in scenes like Norway, Sweden, Finland, Germany and many others, but hear me out. There is nothing melodic or "Nice sounding" to this album. Caelesti Irrumator is the sound of Hell's Damnation, an absolutely brutal black metal effort, in the vein of Marduk, but even harsher. Everything from the guitars to even the drums has a sharp sound, much sharper than anything I've heard before. The riffs are evil sounding and eerfe, offering the whole composition an unsettling vibe. The first song on the album starts with a creepy piano melody, with a choir of unsettling voices chanting in the background. Out of the blue, a harsh scream stops the whole thing and the unrelentling blast blast beats together with the crushing bass and razor sharp guitars kick in, taking the listener by surprise. This goes on for the whole duration of the album, but the brutality never fades with it. It gets more and more intense the deeper you go into the album, culminating with the absolute crusher titled "Sanctum Detonatum".

* Style

Like I mentioned previously, Caelesti Irrumator and Sulferon in general, represent a step away from the traditional Hellenic Black Metal soundscape and style in general, embracing the harsher, more traditional style of bands like Marduk, of course and 1349, and pushing it to it's absolute extreme. Typhonas's vocals follow in a similar fashion, using guttural screams and screeches in various places. The Marduk influence is perfectly showcased by the "Throne of Rats" cover, which is done in a similar way to the original, but with even more extremity added to the mix. The bass guitar is much more obvious here than in other Black Metal albums, which I think adds a little bit more depth and darkness to the overall sound of the songs. The melodies often include the use of the Phrygian dominant mode, which is commonly used to offer a more evil sounding riff, especially when combined with distortion and tremolo picking. Everything is toned down to sheer extremity and aggression, I can say for the best. One interesting thing about the approach to black metal this album offers, is the fact that the instrumentation is slightly more technical than in the case of other similar bands d albums, which has led some to believe that Caelesti Irrumator may be considered ackened Death Metal album, but I don't think that is the case, due to the fact that i nuch closer both sound and style wise to more aggressive forms of black metal, rather than **Lackened Death bands like Hate or Necrophobic.**

* Structure

This album is like a journey towards the deepest, darkest pits of hell there is, once it begins, there is no turning back. It is much shorter than the band's other full length efforts, and all the songs are rather on the short and effective side. It is basically a machine gun fire, hitting you fastly, multiple times, before, finally letting you succumb after ending everything as suddenly as it started. There are scattered segments of just guitar riffs mid songs, which help set the scene for the chaos about to unfold. Everything about the way this album is arranged is meant to emphasize the aggression of the overall songwriting style. One interesting comparison may be Sarcofago's "Laws of Scourge", given that its ensemble is similar to Caelesti Irrumator, in what I like to call "the nightfall structure". The nightfall structure refers to albums that are seemingly arranged to resemble the course of a night, meaning that the songs get darker and darker up to a certain peak point or song, which, in the case of Caelesti Irrumator is Mouths like Open Graves, after which the songs continue the dark path, but becoming catchier towards the end of the album. This is better noticed when actually listening to the album, but in the end, this is just my take on it.

* Lyrics

Any information about the lyrics and themes of the band is quite vague, given that the only known lyrics are the ones of the Throne of Rats cover, the band never publishing the lyrical content of this album. However, there can be made assumptions about their meanings based of the song titles and the general themes of the band. There are also no existent interviews of any of the musicians that are or were part of Sulferon, so there is no known interpretation of the content on behalf of the band members. Caelesti Irrumator is deffinely centered around themes of blasphemy, anti religion and probably misanthropy.

* Overall

In the end, I consider Caelesti Irrumator to be one of the albums that perfectly showcases what black metal is to its core, dark, aggressive music with satanic and blasphemous themes all over the place. This is the soundtrack of Hell in every way, shape or form, and a wild ride for every die-hard black metal fan. I remember one of my friends recommending it to me, and I can say that was the moment I discovered what lies there in the underground scene (Cheers, mate!) and how many hidden jewels, like this can be found at a closer look in the void that is the current black metal scene. Even though this is deffinetly a harsh listen for someone not that well accustomed to black metal, it is a must for anyone passionate about the genre. 9.7/10

- * Other noteworthy releases by the band:
 - 1. Death and the Philosopher (Full length)
 - 2. Havoc Invocatum (Full length)
 - 3. Ghastly, Grim and Ancient (Full length)



- *** Band:1914**
- **♣ Album: Where Fear and Weapons Meet**
- Forme: Blackened Death/Blackened Doom Metal
- ★ Release date: October 22nd 2021
- **₩ Type: Full Length**
- * Label: Napalm Records
- * Tracklist
- * War in
- ₩ FN. 380 ACP# 19074
- **▼ Vimy Ridge (In Memory of Filip Konewal)**
- **№ Pillars of Fire (The Battle of Messines)**
- ★ Don't Tread on Me (Harlem Hellfighters)
- * Coward
- * ... and a Cross Now Marks His Place
- **★** Corps d'autons-canons-mitrailleuses
- ★ Mitt Gott fur Konig und Vaterland
- ★ The Green Fields of France (Eric Bogle cover)
- **₩** War out









* Rand Info:

1914 is a blackened death doom band from Lviv, Ukraine. They formed in 2014 and are active to this day. They have released 3 full length albums, Where Fear and Weapons Meet being the latest one, one EP and one Split. The band has been on a relentless touring program, but they have been hindered by the start of the Russian-Ukrainian war that broke out in March 2022. The band's name reflects the themes of the band, with 1914 being the year WW1 broke out. The purpose of the band is to showcase the horrors faced by the countless yong men who were sent to fight a war sensless to them, with many dying due to the horrible conditions of the trenches.

Album Rehiem

* Sound

epic wartale? Deffinetly. 1914's best album? I can surely say yes. "Where Fear and eapons Meet" is the 3rd studio album of the band, and, in my opinion, they really outdid hemselves with this one. Its predecessor, "The Blind Leading the Blind" is a masterpiece by itself, but compared to this one, it loses its shine almost instantly. There so many layers of music contained in a single record, it is truly mind-blowing. Compared to other war themel albums, "Where Fear and Weapons Meet" really manages to capture what went trough the mind of the soldiers when preparing and going to war, thinking they were going to find a reason to live and to fight for, but instead being met with death and mass destruction. I believe this album could be a great fit as the soundtrack of a movie about the First World War. The guitar work is quite complex, as in the case of the other instruments (the drumming is excellent!), and the vocals have a really unique touch to them, that reminds me a bit of Nagifar. There is also a layer of synth that really manages to bring together all these different musical elements, while adding a touch of epicness to the overall sound of the album, which really makes it stand out compared to their previous albums. No matter if you know music theory or not, you can observe the complexity of this album by just listening to one song. The effort put into each one is obvious from the start, the band having a reputation for well written, very professional sounding music, but without it becoming overwhelming or boring.

* Style:

1914 combines elements from death, doom, and black metal, blending them in all sorts of different ways to create a style entirely their own, which continues to evolve and change along their discography. "Where Fear and Weapons Meet" has a much stronger hint of black metal in it compared to the previous two records, which focused more on the death doom elements, the songs having much slower tempos, compared to this one, which incorporates fast drums, tremolo picking, and slightly higher pitched vocals. The wild card of this album is, as mentioned previously, the use of synth as a background element of the music, which goes really well with the fast paced drumming and the guitar riffs. The death and doom elements are certainly still there, but they are contrasted much more by the black metal ones, which offers the album a sense of balance and complexity. Something similar can be observed in bands like Kanonenfieber, who are obviously influenced by this particular record and band in general, not only in terms of style, but also in terms of imagery and lyrical linemes.

* Structure:

The album starts and ends with short segments of song recording from the First World War, to set the tone and overall atmosphere of the record. The faster and shorter songs are mixed to ensure variety and contrast sound wise during the album, and they are all meant to keep you hooked to the record until the end, from the first song to the last one, without it getting fired. "Where Fear and Weapons Meet" is one of those records that makes you lose track of time and get lost within the music, it's almost like watching a captivating movie, or reading a very intense book. Speaking of books, there is deffinetly a storytelling vibe to the music, probably due to the sound and the lyrical content, which I find really enjoyable. I found this to be a common occurrence in 1914's music, which I love.

* Lurics

As mentioned previously, the band is themed around the First World War and its events, but the way they touch of this something is really interesting. In their songs, especially on this album, the lyrics are way more subjective, presenting the war trough the lense of the people who lived trough this conflict, rather than the objective point of view you find in other war or historically themed records. This helps the listener to connect to the album and the events described in it a lot better, and it brings much more emotional depth to the music. You can feel the pain, the madness, the torment, the false sense of glory, everything. They showcase what the war really must have felt like for the people involved in it, and I find that pretty amazing. One song in particular that caught my eye relating to this aspect is FN. 380 ACP# 19074, which describes the assassination of the Austro-Hungarian archduke Franz Ferdinand (the event that ended up triggering The First World War), from the perspective of Gavrilo Princip, the assassin himself. It captures perfectly the mentality of the man, who saw himelf as doing a service to his home country, Serbia, who was under Austro-Hungarian occupation at the time, but ended up being blamed for the start of the conflict that was to come.

* Overall

"Where Fear and Weapons Meet" is an album that changes the listener. If you can appreciate songwriting and musicianship no matter the genre, you should try out this record, and for extreme metal fans, this is deffinely a future classic, that will live on as one of the best ones in its domain. For this one, a strong 9.8/10

* Other noteworthy releases by the band:

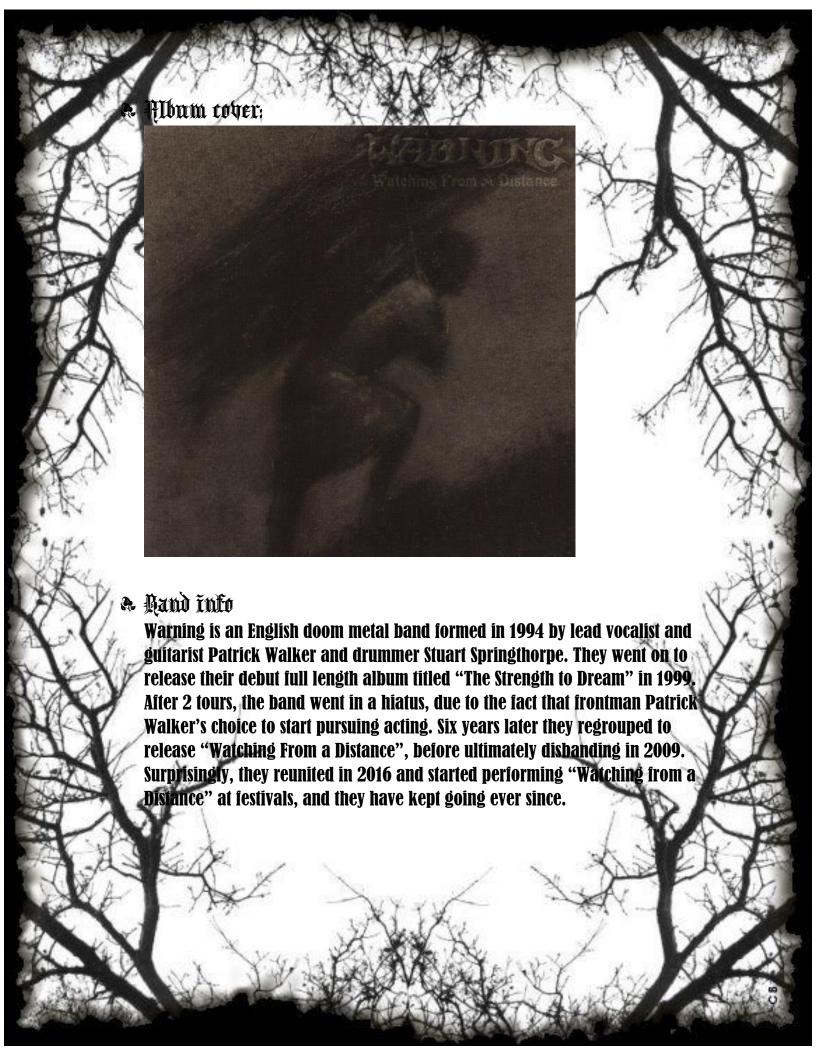
- 1. "The Blind Leading the Blind" (Full Length)
- 2. "Escathology of War" (Full Length)



- **Band: Warning**
- Album: "Watching From a Distance"
- Genre: Doom Metal
- Release date: December 2006 (precise date is unkown)
- Type: Full Length
- Label: The Miskatonic Foundation
- a Tracklist
- Watching From a Distance
- Footprints
- Bridges
- Faces
- **Echoes**







flbum Rehiem;

& Sound

, boy... this album is CRUSHING. It is sorrowful, bleak, depressing and dramatic. emanates loneliness from the very first notes of the record, it gives the listener a sense (leep emotional pain that haunts you troughout the whole listen. The instrumentation is really slow and repetitive, which helps bring out a sense of emptiness and solitude that engulfs the album from start to finish. The guitars have a specific fuzz to them that contures the overall soundscape of the album, together with the thick, crushing drums and ominous bass lines. Despite all of this, the element that brings everything together is the vocals. All the emotions captured by the instrumental are amplified and sent further by what I can call one of the most sorrowful vocal performances I have ever heard. There is a feeling of such genuine pain in them that it is almost overwhelming, compared to the other instruments, which is something that tends to turn people off when first listening to this record, especially when compared to the band's previous efforts, which feature a much different style of vocal performance. She soundscape overall is really deep and dark, including almost every negative emotion imaginable and turning all of this into solitude packed, bleak but still beautiful music, that really has the ability to touch the soul of a particularly troubled listener.

a Style:

"Watching From a Distance" is truly a special record in terms of doom metal, because it takes the elements of traditional doom and pushes them to the extreme, but without crossing into the extreme doom territory, it is basically traditional doom pushed to its furthest limits. It deffinelly takes inspiration from earlier band like Candlemass or Cathedral, but while also developing an entirely unique style that can be considered a really important piece of doom metal history, given the popularity this album has gained among fans of the genre. The vocal style adds to the overall uniqueness of the album, with the technique being very dramatic, while still containing some characteristics that tend to remind me of stoner metal, in a way. I also think the band faced big amounts of evolution inbetween "The Strength to Dream" and "Watching from a Distance", with the latter being a better depiction of the band's true style and sound. Although it offers a much more challenging experience than other "Irad" doom albums, "Watching From a Distance" managed to become a blueprint for modern doom metal, while also bringing it closer to its roots and highlighting the characteristics of the genre.

a structure:

This album is meant to resemble the five stages of grief, and from what I noticed, the structure of the album itself is meant to reflect that. The first indication of this occurrence is the fact that the album is split into five songs, obviously, with each carrying the intensity specific to the stage they are meant to reflect. For example, the title track "Watching from a Distant" represents denial, while "Bridges" is meant to reflect depression. The songs vary in length, ranging from seven to even 12 minutes, which is usually the standard for doom metal if you don't count funeral doom in. Towards the end of the album, the feelings of pain and sorrow start to slowly fade into a sensation of numbness and, perhaps, acceptance, which I find very fitting in the case of this particular record and the way it is arranged.

a Lyrics:

Lyrics play an essential role in transmitting the message of this album, with them also reflecting the five stages of grief. They carry most of the emotional content of the album, ddue to the fact that they were written by Paul Walker during a dark period of his life, and God, they are beautiful. Depressing, but still beautiful. You feel the emotion reeking from them, and it's so easy to relate to them. This factor is due to the fact that they are written in first person, and even though this album may seem way too self centered at first, it really helps correlate the listener's feelings to the music is such a profound manner, which I find truly mesmerizing every time I listen to this record. The descriptions also vary according to the intensity and the overall state the song is meant to reflect, a trait which is hard to miss due to the fact that they follow the same "narrative" line along the album.

& Overall

"Watching From a Distance" is one of those albums you listen to on a cold, rainy autumn day. You surely need a particular mood to be able to properly enjoy it, and I believe this is why many people use it as a comfort album during darker periods of their life. It is deffinely not for everyone and can't say I would recommend it to someone trying to get into doom metal, but it is deffinely a must to people who want to discover different soundscapes within the genre, or if you really need a good cry. Personally I find this to be one of the greatest doom metal albums ever, and i surely find comfort in it every once in a while. A solid 9.5/10

a Other noteworthy releases by the band;

- 1. "The Strength to Dream" (Full length)
- 2. "Revelation Looms" (Demo)